

# THE CARMELITE

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FIVE CENTS

## BOND ISSUE PROPOSED FOR FIRE STATION

A petition in the following terms is being circulated for signatures with a view to presentation at the next meeting of the City Council:—

"We, the undersigned citizens of Carmel, hereby petition your honorable body to call a bond election for not less than \$45,000, to provide funds for the purchase of a site for a fire station, erection of a fire station building, and the purchase of fire apparatus and equipment."

For the purpose of canvassing taxpayers, Fire Chief Leidig has divided the town into eight districts, each assigned to a volunteer assistant. Two hundred signatures, representing twenty-five per cent of the registered voters in Carmel, are required before the petition can be presented.

## TOLL OF THE HIGHWAY

Miss Claire Frolli, eighteen year old daughter of Mr. and Mrs. Joseph Frolli of Soledad and niece of Mrs. C. W. Whitney and W. S. Frolli of Carmel, was one of five persons injured in a collision between two automobiles on the Los Angeles-San Francisco highway two miles north of Gonzales on Saturday afternoon. Miss Frolli was removed to the Salinas Valley Hospital in a critical condition, having sustained a fracture of the skull and internal injuries.

The others injured were:

Mrs. Arthur Johnson, wife of a Monterey county garage chain owner; internal injuries; lacerations, fractured nose.

Melvin Johnson, 14, her son; both legs broken, internal injuries.

Bobby Johnson, 8, another son; cuts and bruises.

Thomas Hajjar, driver and sole occupant of the other car; multiple fracture of the jaw, fractured ribs, fractured breast bone and dislocated hip.

## "DANCES IN SILENCE"

Bertha Wardell, exponent of the modern dance, will appear in a program of "Dances in Silence" at the Weston Studio on Saturday evening, October nineteenth.

Feeling that the vitality of dance performances depends upon the interchange between a comparatively small and integrated audience and the performer, Bertha Wardell has devoted the past year entirely to private and semi-public performances in Southern California.

The Los Angeles "Times" says that "her dances are quite different from the usual barefoot posturing which has followed in the wake of Isadora the genius,—are the idealistic thoughts generated by a fine intelligence dramatized into action. They were effective without accompaniment other than the splashing pool which mirrored her expressive figure."

Before re-opening her studio in the south



Miss Wardell plans to visit the Continent to study the modern dance movement in Germany, Austria and Russia.

## ADULT SCHOOLING

Evening classes for adults were organized at a well attended meeting in Sunset school auditorium on Monday evening.

There were twenty-five enrollments for a class in folk-dancing, to be conducted by Miss Jean Wallace, and fifteen enrollments in the shop class under the direction of Ernest Calley. The latter class will meet every Monday evening at seven-thirty; the folk-dancing class on Tuesday evenings. Applications will continue to be received for both classes.

The possibility of organizing an Open Forum, for the discussion of current events and problems of general interest, was considered but no definite steps were taken on Monday evening.

## FOR EARLY REVIEW

Feats of valor that won for eleven men the Congressional Medal of Honor in the war furnish the material for James Hopper's latest book, "Medals of Honor," just published by John Day, New York.

## FREDERIC M. BLANCHARD

Carmel has suffered a loss in the death of Frederic M. Blanchard, which occurred in a San Francisco hospital on October ninth, of pneumonia following an operation.

Born in Vermont sixty-two years ago, the late Mr. Blanchard devoted the greater part of his life to education. For a number of years he occupied the chair of public speaking at the University of Chicago and later held a similar appointment at the University of California. An occasional visitor to Carmel during his Berkeley days, he and Mrs. Blanchard selected the Highlands as a place of residence upon his retirement about two years ago.

A man of broad culture and an accomplished musician himself, Mr. Blanchard's principal interest in Carmel centered in the Music Society. His death is deeply regretted by all with whom he came into contact.

Funeral services were held in San Francisco on Saturday, with cremation at Cypress Lawn.



## THE FOREST THEATER: AN APPRECIATION

(Contributed)

Once upon a time we wandered across trails and over uncertain paths at night, lantern in hand, to the Forest Theater to see a play which we had been told was given by an all-Carmel cast. The play was good, we liked it. Ever since that time, for many summers we have attended each play and enjoyed the production. We have sat through foggy nights, and have been rewarded many times by real honest-to-goodness moonlight nights, when there was no real excuse for blankets and heavy wraps we had provided against the gentle breeze which we have been told always attends productions in open air theatres.

We have laughed with the cast, when laughs were in order; despaired with Hamlet; held our breaths until the Romancers were safely married, knowing they would live happily ever afterward; hoped that Herod would not always be "in catalepsy bound"; and wondered how Inchling ever got across the stage without tripping.

We have attended the Forest Theater and enjoyed ourselves from the prompt box, from backstage, or seated in the audience, with equal pleasure, with or without moon, (real or make-believe), fog or no fog.

Sunday afternoon we were invited to attend a jolly get-together party given by the Forest Theater organization, and arrived to find the tea-table set hospitably, in true Carmel manner, upon the stage where in times past we were wont to view our neighbor's Persian rug, a familiar chair, or the candelabra which we had seen somewhere in the village.

Perhaps the Forgotten Fairies from Rem's "Mr. Bunt" came back Sunday; they do, you know, if you remember them. Fairies always come if you wish for them and believe they are nearby. Anyway there was fun in the air, everyone knew it was to be a party. Who could doubt it, with the tea-table spread, and flowers everywhere?

When all the friends had arrived, Metz Durham, this time in the role of Master of Ceremonies, announced that Carmel's Glee Club, directed by Fenton Foster, would open the program, provided for our entertainment. There would be a comedy act by Clarendon Foster, more familiarly known as "Slim," and Alan Knight, broadcasting from Carmel, under the auspices of the Iron Hat Society, Brass Hat Gong, indicating Carmel standard time, two-thirty P. M.; Frances Montgomery, "Monte," giving imitations, free-hand drawings, and songs with her own accompaniment; solos by Carroll Sandholdt, tenor of the Mikado cast.

After "Monte" had drawn, imitated, and sung, constantly interrupted by her child, Alice de Nair, whose nurse,

Blanche Tolmie, could not keep her off the stage, and the regular attendant of every Forest Theater play, the inevitable Dog had been assisted from the stage, by way of Fenton Foster's boot, Metz Durham asked, "What do you say if we have coffee?" We enjoyed the coffee and good things to eat, met our friends, and introduced our guests all around. The Carmel Glee Club sang again several numbers.

Everyone left the party feeling happier and more contented, sorry that the Forest Theater season is over for this year. It was a lovely party, and we all had a good time. Thank you, Forest Theater and goodbye until next summer.

## WOMAN'S CLUB NOTES

At a meeting of the Book Section, Carmel Woman's Club, held last Wednesday at the home of Mrs. I. N. Ford, the election of section officers resulted as follows: Chairman, Mrs. I. N. Ford; Secretary, Mrs. Walter Johnson; Treasurer, Mrs. John B. Dennis; Librarian, Mrs. Elizabeth K. Elliot. The next meeting of the section will be held on Wednesday, October twenty-third.

Wives of delegates to the State Bar convention were entertained at tea in the old customs house, Monterey, last week by the Advisory Committee on State Historical Monuments. By special invitation the Carmel Woman's Club was represented by Mrs. Joseph Schoeninger, newly-elected president; Mrs. Estelle Joyce, Mrs. Harry J. Sheppard, Miss Agnes Ford and Miss McChesney. Mrs. Frank Sheridan assisted in entertaining. A talk on the historical background of the peninsula and its existing monuments was given by Mrs. Laura Bride Powers.

## HIGH SCHOOL P. T. A.

Musical numbers by the Glee Club and the school orchestra and talks by faculty members will be the principal items on the program of the Monterey Union High School Parent-Teachers Association at its monthly meeting to be held in the music room of the high school tomorrow (Thursday) evening at eight o'clock.

Mr. Youngman, director of physical education for boys, will speak on "The New Attitude Toward Athletics," while Mr. Frisbee, of the faculty, will discuss vocational guidance.

In contrast to the splendid spirit shown by the Sunset P. T. A., Mrs. James Hopper, president of the high school association, reports a disappointing lack of attendance at this year's meetings. The latter association presents a difficult problem in the coordination of scattered units, but it is hoped that Carmel parents with children in the high school will lead the way by displaying a fuller measure of cooperation than hitherto has been in evidence.

## MONTHLY MEETING OF CARMEL P.-T. A.

The meeting of the Carmel Parent-Teachers Association held October ninth was of unusual interest, both from the standpoint of the program presented and the number of mothers and teachers present.

After having expressed her appreciation of the enthusiasm shown by the seventy-five members in attendance, Mrs. Vera Peck Millis, president, asked the program chairman, Mrs. Ernest Calley, to introduce the speakers.

Explaining that the day's program had been drawn entirely from within the school, Mrs. Calley introduced Frances Butler, president of the student body, who in turn presented the various officers of the student organization.

The methods in use at Sunset were described by Principal Bardarson in his talk on the activity curriculum, which is the basis of all endeavor on the part of the child as well as of the teachers. The three-fold program outlined included development of courtesy and self-control; proper use of the "tool" subjects; and the "motivated activity." The activity program embraces geography, history and training in citizenship, intended to develop the child's social consciousness through an appreciation of human relations, of people—their interests and their needs—and the contribution of the past to the present. This work is graduated according to the children's receptivity. In the first grade, the home and family are studied; in the second grade, the school and community; third grade, children of other lands; fourth grade, "Seeing America"; fifth grade, commerce; sixth grade, progress of civilization; seventh and eighth grades, America in relation to other countries.

Principal Bardarson was followed by Miss Louise Arbogast, kindergarten instructor; Mrs. Edna Lockwood, second grade; Miss Anna Baer, sixth grade; Miss Helen Gridley, seventh grade; and Miss Madeline Currey, music instructor, who briefly outlined their plans for putting into effect their parts of the activity program.

The afternoon's discussions undoubtedly gave each member of the association a keener insight into the work that is being carried on at Sunset.

## INCORPORATION OF THE GIRL SCOUTS

An Associated Press dispatch from Sacramento to the "Monterey Peninsula Herald" reports that the Carmel Girl Scouts council has filed incorporation papers with the Secretary of State.

Mrs. John B. Adams, Mrs. Fenton P. Foster, Mrs. John B. Dennis, Mrs. Ray C. DeYoe and Mrs. Robert Leidig are named as directors.



## MARTIN FLAVIN ON BROADWAY

Martin Flavin journeyed eastward some time ago to be present last week at the New York opening of his play, "The Criminal Code." He appears to have arrived in more senses than one, for in the opinion of Burns Mantle the Flavin play is the "best of the week's Broadway contributions."

Writing in the Sunday "Chronicle" under date of October twelfth, Burns Mantle continues:—

"To a community already fairly fed up with somber plays, murder plays, mystery plays and the like, you might reasonably expect an unfavorable reception to another one written in similar mood. But because 'The Criminal Code' is dramatically tense and humanly appealing it was cheered at its opening and stands an excellent chance of achieving a run."

The story concerns Robert Graham, a youth caught in the whirl of none too favorable circumstances and finding himself as the result of a night's adventure sentenced to ten years imprisonment for manslaughter. This is told in the prologue; the first act takes up the story after six years of prison life have exacted their toll. Graham is beginning to break under the strain—"his body emaciated, his nerves raw, his mood morbid." The prison doctor intervenes.

To let Burns Mantle conclude the story:—

"It happens now that the District Attorney who had convicted Graham is made warden of the prison. His interest in the boy is renewed. He always has been a little ashamed of that particular conviction. Therefore, he is glad to take the prison physician's advice and make Robert his chauffeur.

"In no time there is a change in the young prisoner. The warden's daughter is a definite help. With no word of love passing between them, their romantic interest in each other is plainly apparent. The girl is frankly mystified and troubled. The boy is reborn and hopeful.

"Then there is a murder in the prison, to which Robert is witness. A squealer is killed. The warden tries to force Robert to tell what he has seen. Because he is true to the criminal code and refuses to tell, they throw him into solitary. For a week he lives on bread and water. They torture him off and on, against the warden's instructions. They try to bribe him with offers of a pardon if he will squeal.

"Finally, completely broken by the treatment, Robert takes a knife fellow prisoners have smuggled to him and stabs his worst torturer to death. Half crazed, he wanders upstairs to the warden's office. There is his pardon. There

is the confession of the warden's daughter that she loves him and will make up to him all that he has suffered. There is life, liberty and the pursuit of happiness restored to him—too late. The death house awaits.

"A human and holding story, as you may see, tricked with comparatively few of the theatre's cheaper aids to success. Only the romance is weakened by the concluding scenes. So long as the boy and the girl do not speak their love is poignant. With the confession it becomes theatrical and unreal.

"The Flavin argument is not that prisoners should be coddled or that all houses of correction should be razed. He merely cites an individual case, and from it pleads the palpable silliness of locking men up until they are broken in morale and shattered in spirit and then returning them, worse than worthless, to the society whose codes they have violated. It is, as I see it, a far stronger plea for intelligence than for tolerance in the treatment of young law breakers."

## ALBERTA SPRATT EXHIBITING

Catalogued as "rhythmic abstractions," a collection of Alberta Spratt's recent work is on exhibition this week at the Courvoisier Little Gallery, 474 Post street, San Francisco.

The "Chronicle" art critic writes of Miss Spratt that she is "another worker who is seeking freer, more lucid and modernistic expressions of art fundamentals. Her effort is no vaguely noisy revolt and hysterical striving for spectacular effects. Both in color and form her work shows an intelligent philosophy.

"She began in her new field by sketching the bare outlines of hills and land and sea compositions in the vicinity of Carmel. From the hills she progressed to trees and gradually to people and animate forms.

"As she worked she perceived that the same rhythm underlies and animates all nature and life form. This, briefly, is the premise from which Miss Spratt works, and consequently her studies are strong in fantasy and symbolism."

## "PINOCCHIO" BETWEEN COVERS

"Pinocchio," endeared to the children of Carmel through the Forest Theater production this summer, has reappeared in new guise.

Macmillan's have just published "The Adventures of Pinocchio," translated from the Italian of Carlo Collodi by Carol della Chiesa, with illustrations by Attilio Mussino (\$6), while Knopf's have brought out "Pinocchio for the Stage," by Remo Bufano (\$2).

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**THE CARMELITE**CARMEL - BY - THE - SEA  
CALIFORNIA

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**DIVIDENDS IN CURRENCY UNKNOWN TO BANKS**

At a time when active spirits in Carmel are preoccupied with the necessary financial arrangements for the winter's musical activities, it is encouraging to study the experience of a similarly-minded community.

In the Chicago "Tribune's" review of the summer season of opera at Ravinia, there appears the statement:

"Art pays dividends in beauty; it cannot be expected to pay in material things."

Encountered in an academic dissertation upon the commercial aspects of the arts, such a quotation might be dismissed as a trite statement of a commonplace fact. Coming as it does, however, from one who supports his contention with an outright gift of nearly one hundred thousand dollars, and has done so for a number of years, the observation is deserving of more than passing consideration.

The statement is attributed to Mr. Louis Eckstein who, with Mrs. Eckstein, bears the lion's share of the annual deficit incurred in the presentation of grand opera at Ravinia. It has been common knowledge that the Ravinia season has never paid its way, but this year for the first time the accounts have been made public.

The summer's receipts were \$408,030; expenses, \$617,917.86; the deficit \$209,887.86. Of this loss, three hundred guarantors assumed a total of approximately \$108,500; the balance was met by Mr. and Mrs. Eckstein.

Ravinia and Carmel have much in common—the principal difference is one of scale. With Chicago to draw upon, Ravinia can plan in terms impossible to Carmel, but the financial complexities increase in the same ratio. It settles down to a question of placing the decimal point.

There is, however, this notable difference in so far as the Carmel Music Society

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is concerned—there has been no deficit to be met. Judicious management, the generosity of annual patrons, and the support accorded by the public at large have given the Society financial stability. In the presentation of its concerts, high standards have been maintained without losing sight of the fact that Carmel as a community is not overburdened with material wealth.

Continuation of this desirable state of affairs will require a renewal of the public's support for the coming season. The fact that the Society has been able to meet its financial obligations in the past lays it open to the assumption that a lesser measure of cooperation might suffice. Such is far from the case. At the outset, to secure the season's bookings, the directors must enter into contracts involving an outlay of roughly three thousand dollars. In taking such a step they are entitled to the assurance that the response will be adequate. Past experience has shown that the ticket sale alone will not cover expenses. Only by combining the three sources of income—patrons, contributing members, and the sale of season tickets—can the concert series be presented without a loss.

**The Theatre . . .**

By Adolf Genthe

The Pacific Coast Little Theatre Tournament at San Francisco, scheduled for the first week in November, has been postponed to May. Leading non-commercial groups in Berkeley, Palo Alto, Los Angeles, and Pasadena, had signified their desire to enter the tournament, but all asked for further time, as none have yet come into their season's stride. Postponement, therefore, seems a wise move on the part of the Western Woman's Club, who will conduct the tournament in their well-appointed downtown Community Playhouse.

This Community Playhouse, by the way, is such by name and title only. It is owned by the Western Women's Club, or, to be more precise, by the inner holding organization of that club. It is available, at reasonable rental, according to its published brochure, "for the use of all organizations, institutions or individuals who either at regularly stated intervals or who from time to time find a need for its facilities."

There is, in fact, no community theatre building on the coast, strictly speaking. The Pasadena plant, representing, with adjacent shops and studios, an investment of nearly half a million dollars, is owned by a small inside group of the Playhouse Association, and the group of several thousand Pasadena citizens



constituting the general membership of the association, pays a handsome rental for the use of the theatre, which is mortgaged to two of Pasadena's banks for a total of \$175,000.

The Lobere in Santa Barbara, another "community" affair, is owned by a holding company of less than a dozen individuals. The Community Arts Association leases the plant for definite dates only.

The Tacoma Drama League, the Pen-dragons of Palo Alto, and the various playing organizations of San Francisco, Sacramento, Oakland and Berkeley, to mention only a few community groups, all make their productions in rented theatres of more or less makeshift character.

■ ■

Carmel was to have been represented in the San Francisco tournament by the Golden Bough group in Maurice Browne's brilliant "Mother of Gregory." It is probably an open secret that the lead was in the able hands of Blanche Tolmie, who could have been depended on for a sterling performance of the role created with such distinction by Ellen Van Volkenburg at the Golden Bough five years ago.

Possibly Carmel does not know that the theatre-wise throughout the country, influenced by such critics as George Warren, George Pierce Baker and others who witnessed the Van Volkenburg performance, reckoned it as one of the outstanding dramatic events in America that season.

We did not see "The Mother of Gregory." We would like to see it in the Golden Bough setting. Yet we sympathize with Mr. Kuster in his reluctance to produce the play here. Any production, however meritorious, would doubtless not be enjoyed for the thing itself so much as it would be tried and judged by an absolute standard of comparison, applied in a haze of pleasing memory. A standard fair neither to play nor players, and certainly not to the producer and his staff. So we who did not see Maurice Browne's own reproduction of the strange ballad-play written for Miss Van Volkenburg must either journey to San Francisco next May or go without.

■ ■

The Duffy organization, which started only a few years ago with a single theatre in San Francisco, now operates more than a dozen cut-rate playhouses on this Coast, from Seattle to San Diego. If money-making is to be the only test of success—and how can it be otherwise in the Business Theatre of a Business Nation?—then Duffy must be regarded as among the wonders of our generation.

No-one is likely to assert that these productions have added a single inch

to the stature of popular theatrical taste or artistic insight generally. The plays, for the most part, mere froth and piffle; the settings stereotyped; the acting conventional to the n-th degree; the direction dull and uninspired; the productions garnished, under the latest Duffy policy, with the flavor of the superannuated or worn-out "stars." In these plays Moronia gets a vapid,

semi-romantic picture of the life itself lives, or would like to live. Of poetry, of spirituality, of illusion and dream—nothing. Of dignity, ethical or artistic, less than nothing. What abounds is mediocrity; mediocrity of mind, of ideal, of taste. And the Duffy theatres are filled nightly, to overflowing, up and down the Coast! So why should Mr. Duffy mend his ways?

## BERTHA WARDELL

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**ABSTRACT VERSUS PROGRAMMATIC MUSIC**

by Henry Cowell

(Written especially for The Carmelite)

For some hundreds of years there has been a fight between the advocates of program music, who claim that music must express something to be valid, and the advocates of pure or abstract music, who believe that within the musical materials themselves lies the interest in music. This question is nothing new, and it is a mistake to divide musical history as though ancient music was pure music, music in romantic times was programmatic, and the most modern music is pure again.

In ancient times a whole school of composers gave their works titles, going to absurd lengths such as "The Jeweled

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Hat-pin," a title from sixteenth century French music. In the romantic period from Beethoven to our century, there was a very strong opposition to program music, and some of the best music produced during that period was titleless. Today we find the two great leaders in modern music divided: Schoenberg is abstract; Stravinsky, in both his fine earlier works and his 'neoclassical' works, uses titles. Among the most recent men, we find that for each rabid purist there is a rabid expressionist, and it would be very difficult to say that one school is more modern than the other, since both are so ancient.

There is a new point of view coming into music concerning this question, however, which I feel to be the most modern conception. It is a conception which belongs to modern times, insofar as it is based on the recent knowledge of psychology, chemistry of ear fluids, and recent discoveries concerning the transmission of vibration stimuli to the brain-centers, the relation between emotion and outside stimulation, etc. The crux of this new viewpoint is that there is no fight between the abstract and the concrete in music; both are different aspects of the same thing, and are inextricably bound together. All music, both new and old, is seen to contain both these aspects together. Therefore it becomes old-fashioned to consider that music must be either one or the other—pure or expressionistic.

It is psychologically and physiologically impossible for a normal human being to be submitted to a vibration stimulation, such as musical sound, without its setting up in this being a reaction. The reaction can be physically measured, and affects the tangible bodily functions, such as pulse-rate, certain muscle contractions, etc. The different feelings which are correlated with these bodily changes, we call the emotions. The emotions and physiological changes wrought by musical stimulation are not music itself, and inasmuch as music produces them, the music is programmatic. A definition of what constitutes the programmatic in music in the last analysis would refer to any elements in music which express something outside of music, or induce a condition in the auditor which could be produced approximately in some other manner. This is not to be confused with the very crude conception that to be programmatic, music must imitate a baby crying or the wind wailing. Even if there is a suggestion of such a thing in some music, the sound will nearly always be capable of receiving some other interpretation. It is very foolish to judge a piece of music by whether it seems to express its title adequately, except through its belonging to the same emotional category. For the relation of music to its title is just that—music is not the type of language which can describe objects; but often a title can be found which stimulates activity in the same general

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center of emotion that the music is calculated to reach. Emotions, we know, are divided into comparatively few main orders, and while a title could never suggest the delicate degrees of emotion induced by the music, it is quite possible for it to awaken one of the general emotion centers, so that the response to the musical stimulation is more acute. Particularly in the case of people who do not respond well directly to music, is the title an aid in this way; and insofar as the title and music both stimulate the same category of emotion, there is a genuine relation between them, although not the objective and specific one which is assumed by some auditors.

All music which has lived, which has a title, has also fine construction, interesting elements of melody, harmony, rhythm, and all the materials that go to make abstract perfection. The title has not altered this purely musical construction, so that we may say that music with a title, if worthy of consideration, is just as abstract, and contains just as many points of abstract interest, as music which is untitled. Such music can always appear without the title, and stand on its own merits. On the other hand, music which is untitled, no matter how far it may be from the aim of its creator to induce emotion, must inevitably stimulate some sort of response on the part of the auditor; who, it is safe to say, does not feel just the same while hearing it as he would during silence. And if the listener did feel precisely the same during music as silence, his interest in the music would not be great; for interest itself must be the result of some stimulus. The composer who attempts to be so abstract that emotion is not a consideration in his work belies his own efforts, because emotion of some sort is produced willy-nilly and in spite of him, by any sound stimulation. And if the emotion is left unconsidered by the composer, it often turns out to be of dubious interest, not a worthy corollary of his abstract perfection. From the opposite side, the composer who writes titles must realize that a fine title alone will not save his music, if the music is not finely enough constructed to live up to the title. If the title suggests an exalted category of emotions, and the music, through slovenly workmanship, does not reach as great heights, great disappointment is felt by the listener.

Music may be used as a language, disclosing and stimulating delicate emotions, some of which cannot be exactly induced through other than musical means. Some of them, however, belong to general categories which can also be awakened through the stimulus of a title. The emotions which are produced may not be the same ones in the case of different auditors, but this is hardly an argument against music as a language, because our written and spoken sentences are interpreted differently by different people also. Often the emo-

tions aroused by music are general ones, having to do with the gamut of human experience. Sometimes, however, the subject about which music speaks, (it being still a language) is music itself and the beauty of its elements one discovers through the language of music telling of it that there is not only an emotion of abstract melody, but that each melodic turn carries its emotional connotation; each harmonic combination its corollary of feeling; each rhythmic figure is ensouled by its ability to produce a distinctive reaction. This is the

truly modern correlation of the pure and the programmatic—music in which music is the program!

#### PRIZE COMPETITION

Sponsors of Hollywood Bowl have again offered a prize of one thousand dollars for a symphonic poem, with the competition open to composers of all nationalities. The performing times of works must not exceed twenty minutes, and manuscripts must be entered not later than February first.

## CARMEL MUSIC SOCIETY THIRD ANNUAL SEASON 1929 - 1930

THE CARMEL MUSIC SOCIETY announces its 1929-1930 series of concerts. This Society, a non-profit organization, was formed two years ago, with the purpose of bringing to the Monterey Peninsula the best in music. Its continued success depends upon the continued generous support of the Peninsula public.

The 1929-1930 Series offers four concerts.

December 14 — VLADIMIR HOROWITZ, Pianist  
January 12 — ROTH STRING QUARTET  
March 1 — SMALLMAN A CAPPELLA CHOIR  
April 8 — CLAIRE DUX, Soprano

The Society urges your cooperation and active support. It offers four types of membership.

- I. Patron Membership . . . . . \$100.00  
This entitles the holder to Two Season Tickets. The generosity of the donor, in giving in excess of the cost of the Season Ticket, guarantees the concert expense, which, owing to the limited seating capacity of the theatre, cannot be met by the sale of seats alone.
- II. Contributing Membership . . . . . \$25.00  
This entitles the holder to One Season Ticket. Here again the donor's money acts as subsidy.
- III. Season Ticket Membership . . . . . \$10.00  
This entitles the holder to one seat to each of the four concerts of the Series. Location of seats may be selected in advance.
- IV. Associate Membership . . . . . \$2.00  
This carries with it no admission to concerts. It signifies the interest and cooperation of the member and contributes toward the maintenance of the Society.

Selection of SEASON TICKETS may now be made from a chart at Bickle's Drug Store, Ocean Avenue, Carmel. SEASON SEATS will be allotted in order of receipt of check, which should be payable to CARMEL MUSIC SOCIETY and sent to Mrs. Paul Flanders, Drawer Z, Carmel.

MAIL TO MRS. PAUL FLANDERS, DRAWER Z, CARMEL.

Enclosed find \$\_\_\_\_\_ for \_\_\_\_\_ Membership  
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